

American Squares

April, 1952



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VII—No. 8

FIFTEEN CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VII

No. 8

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American Squares is published monthly by Rickey Holden, 835 Erie Avenue, San Antonio, Texas. Entered as Second Class Matter April 1952, at the Post Office at San Antonio, Texas, under the Act of March 3, 1879. Forms close the 15th of the month preceding date of issue. Subscriptions: \$1.50 per year; single copies, 15c each; back copies, 20c each.

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DON'T BE UNHAPPY if you miss one or more of your favorite features in this issue. Such monthly columns as Book Reviews, Record Reviews, Try These, The Oracle and Letters to the Editor will continue to appear in future issues. Send in your questions to The Oracle; send in your dances to Try These, and send all other suggestions, criticisms and comments to the editor at 835 Erie Avenue, San Antonio 2, Texas.

HELLO!

This month American Squares reaches you from the hands of a new editor. As Charley told you last month, the time has come when he needs a rest. After all, Charley has been bringing **American Squares** out with faithful regularity since Sept. 1945—a long time and a lot of issues. This earns a quiet evening at home.

We do not plan any radical changes with your magazine: we like the idea the way it has been. In the past Charley has sometimes provoked much discussion over controversial points. We'll probably bring down a little wrath on our own heads in the days to come, but the views presented in these pages will be, as they have always been, sincere and honest opinions. If you disagree, that's fine. We hope you'll let us know about it.

Most of the present editors will remain on the staff. Some will have to leave us from time to time as more pressing matters claim their attention. Others will be added to give more complete coverage to areas where interest in square dancing is becoming more widespread.

The important point is that **American Squares** will remain a magazine devoted to the American Square Dancer and to news which



will be of general interest and importance. We think every section of the United States has the best possible kind of square dancing—for them. We do not favor any one region or style. We do not want to change any area from the way they know and love; rather, we want to share and enjoy their style with them.

This is your magazine. Let us know what you like about it, what you want, and what you have already had too much of. We don't expect to please everybody—but we do hope to keep you interested from month to month.

The Cover

OUR COVER DESIGN this month is by Virginia Wallace, who continues as Art Editor of American Squares. She has caught your editor's mixed state of confusion, resignation and determination perfectly, said state being due to the double problems created by new magazine chores plus new baby girl. With this introduction to America's square dancers, Lesley should truly be considered an American Square.

VACATIONS LOOMING —

DANCE CAMPS BOOMING

No matter when during the summer you choose to take your vacation or where you want to go, you should be able to find a dance camp within your geographical and... financial limits. The idea of a week spent dancing under the direction of a recognized leader (or leaders) is becoming more and more popular. These camps range from cooperative camping groups to luxuriously housed guests of popular resorts. At some of the schools, there is no time for anything but dancing; others present a balanced program of dancing and other vacation amusements. Wherever you go, you're bound to make some wonderful new friends and have a vacation you'll remember for years.

The following list of square and/or folk dance camps is as complete as we have been able to make it. If we've omitted any, please accept our apologies and furnish us with complete information for the next issue.

- May 28- Folk Dance Camp, Oglebay Park, Wheeling, West Virginia
- June 5 Write Mrs. Elizabeth S. Faris, Oglebay Institute, Wheeling, W. Va.
- June 2-7 Square Dance Dude Ranch, Medina, Texas
- Write Rickey Holden, 835 Erie Ave., San Antonio 2, Texas
- June 2-14 National Folk Camp, near St. Louis, Missouri.
- Write Jim Gamble, 1637 E. Swan Circle, Brentwood 17, Mo.
- June 6-20 Maine Spring Folk Dance Camp, Bridgeton, Maine
- Write Mary Ann Herman, Box 201, Flushing, L. I., N. Y.
- June 6- Teela Wooket Dance Camp, Roxbury, Vermont
- July 2 Write E. B. Miller, 250 W. 24th St., New York, N. Y.
- June 9-15 Ranch Dance School, Ruidoso, New Mexico
- Write Herb Greggerson, 8108 Star Blvd., El Paso, Texas
- June 9-14 Tri-State Square Dance School, Evansville, Indiana
- Write Ray Bauer, Route 5, Box 239 A, Evansville, Ind.
- June 16-20 Ranch Dance School, Quinault, Washington
- Write Herb Greggerson
- June 16-21 Western Dance Class, Colorado Springs, Colorado
- Write Dr. Lloyd Shaw, Box 203, Colorado Springs, Colo.
- June 18- Folk Dance Leadership Course, U. of Kentucky, Lexington, Kentucky
- Aug. 9 Write Miss Lovaine Lewis, Women's Phys. Ed. Dept.,
U. of Ky., Lexington, Ky.
- June 23-28 Square and Round Dance Institute, Boise, Idaho
- Write Mel Day, 1120 Longmont, Boise, Idaho
- June 26- Roxbury, Vermont
- July 2 Write Al MacLeod, 242 Porterfield Place, Freeport, L. I., N. Y.
- June 29- Sets in Order Institute, Asilomar, California
- July 5 Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.
- June 30- Country Square Dance Summer Session, Minneapolis, Minnesota
- July 5 Write Lynn Woodward, Route 4, Minneapolis 20, Minn.
- June 30- Rocky Mountain Folk and Square Dance Camp, Golden, Colorado
- July 12 Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 7-11 Ranch Dance School, Green Bay, Wisconsin
- Write Herb Greggerson
- July 9-13 Square Dance Vacation School, Milford, Conn.
- Write Al Brundage, Country Barn, Stepney, Conn.
- July 14-19 Summer Square Dance Round-up, Red River, New Mexico
- Write Buck Blackwell, Elk City, Oklahoma

(Continued on Page 16)

Festival in London

If you're going to be in London in June, you must make a special point of seeing the London Festival of Old Time Dancing. Presented by the South of England Old Time Amateur Dancers' Club, it is actually what we would describe as a couple dance contest.

The round or couple dances involved in the Festival include the Waltz, Royal Empress Tango, Boston Two-Step, Destiny Waltz, Latchford Schottische, Lola Tango, Veleta, Military Two-Step, and Gainsborough Glide. Dates of the Festival are June 14-20th inclusive, place is Assembly Rooms, St. Pancras, London, N. W. 1, and sole agents are Thos. Cook & Son Ltd.

Because we know that practically none of our readers will be able to attend, we print a portion of the "Rules Governing Contests." We found it interesting to see how our British dancing friends set up such a competition, and think you will too.

Formation. (a)

- 1 This Formation Competition is for Old Time Dancing danced by several couples simultaneously, who perform one or more dances in pattern.
- 2 The Old Time Dance sequence shall be drawn from the old Time Dance as recognized by the Official Board.
- 3 All members of the teams shall be amateurs as defined in the rules of the Official Board.
- 4 It is open to teams of amateurs, entered and coached by a Teacher who is a member of a recognized Association affiliated to the Official Board.
- 5 Teams shall consist of a minimum of four couples for the four couples teams and six-eight couples for the six-eight teams.
- 6 The performance must be timed for not more than five minutes including entrance and exit. The individual sequence of all dances used must be complete within themselves. Failure to observe this rule will warrant disqualification.
- 7 Judging will be based on the effectiveness of design, presentation, and continuity, together with technical accuracy.
- 8 Each team having danced once shall not be changed, and no couple will be allowed to dance in more than one team in one contest.
- 9 All competitors will be required to pay admission to the Hall before the evening of the contest, with the exception of those who have taken their weekly booking.
- 10 Details of musical accompaniment required must be sent to the Organiser at least fourteen days before the event. For the proper presentation of the dance it is essential that adequate band parts are provided by the entrant. No properties apart from those usually associated with Old Time dancing will be permitted.
- 11 The Organiser reserves the right to delete, alter or add to the rules if considered necessary.

Amateur. (b)

4-Couple Teams

- 1 The teams shall consist of four couples with one reserve, the members being amateur dancers as defined by the Official Board rules, who also must have passed their sixteenth birthday.
- 2 The members of these teams must be bona fide members of the school or club for a period of three calendar months immediately prior to the date of the contest.
- 3 The contest shall comprise of the teams dancing three dances—Waltz, Royal Empress Tango, Boston Two-Step.
- 4 A minimum of 3 points with a maximum of 5 points per couple will be allowed by the Adjudicators for the actual dancing, with an addition of a maximum total of 5 points for the presentation of the team to its dancing position. This presentation will consist of an entry of the individual couples of the team with both lady and gentleman taking a normal bow and curtsy to the audience. They will then make their normal Waltz entry to their station and acknowledge partners, standing in position with hands by their sides until ready for the dance proper. A further maximum of 5 points will be allowed for the team keeping their stations and alignment in the actual dancing. On completion of the dancing all teams will Waltz off the floor.

We Just Grow and Grow...

The Holden household is bursting at the seams! As you know, we've just had a magazine—American Squares (remember, the new address is 835 Erie Avenue, San Antonio 2, Texas). We had a real live baby girl named Lesley a little while ago. And by the time you read this, the Siamese cat will have had kittens (her first!).

The cleverest announcement we read about our daughter was that written by Roy Thurston, in his weekly square dance column for the San Angelo (Texas) **Standard-Times**. He said, "... We learn that at 12:20 a.m., Feb. 21, a tiny taw, weight 7 pounds 13 ounces, joined the Holden household's square dance club. This little lady, Rickey's first, immediately started calling for squares (the cloth variety), and now it's Rickey who does the promenading. Don't be surprised if Rickey changes to singing calls—lullabies."

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SHORTHAND FOR THE SQUARE DANCE CALLER

Devised and listed in a burst of abbreviated efficiency

by
RICKEY HOLDEN

If you make quick written notes of square dance calls, either jotting down words as you hear others calling or rewriting your own notes, you may find it difficult to write as fast as you'd like. One solution is to use your office stenographer, but unfortunately she is usually not a square dancer and may spell your jottings "all the men," "eleman" etc., and then too the big boss may resent the use of office staff and time for that stuff. Another solution is to learn a formal secretarial shorthand yourself, but this may involve time spent in business school when you could be square dancing! So when writing down calls most callers either spell out the long full words or use their own private shorthand.

As one who loves symbols and diagrams and who uses lots of shorthand while writing calls, I have settled upon a list of notations which may be of interest. For those who wish to compare their systems, here is mine:

A	=	allemande
ar	=	around
ax	=	across
b.	=	back
bal	=	balance
bis	=	twice
bow	=	bow, honor, etc.
C	=	couple
ccw	=	counterclockwise
Cr	=	corner
ctr	=	center
cw	=	clockwise
dn	=	down
DSD	=	DO SI DO (Texas)
dsd	=	do si do (Eastern)
f.	=	forward
f&b	=	forward and back
F/D	=	folk dance
g	=	grand, grand right and left
H	=	hand, hands
jn	=	join
K	=	promenade
L	=	left
M	=	gent, gents
mt	=	meet
O	=	circle, ring, etc.
Op	=	opposite
Pr	=	partner

R	=	right
R/D	=	round dance
R&L	=	right and left (thru)
rpt	=	repeat
S	=	swing
S/D	=	square dance
Sr	=	split (the) ring
Ss	=	sashay
t.	=	the
W	=	lady, ladies
w.	=	with
x	=	cross
y.	=	you
#	=	number
★	=	star
&	=	and
□	=	square

Notes and reasonings:

1. Single capital letters are used for the most important words, those which come up almost every other line. "M" and "W" is not a completely satisfactory choice because the words (man and woman) actually represented are not so elegant as the square dance terms (gent and lady) usually applied, but L = left is almost universally accepted so "G" and "L" is not possible. "G" and "W" (gent and woman) might be usable except it is not consistent; "M" and "F" is too basic and might be mistaken for a scientific biological calculation; "B"

(Continued on page 18)

WINDSOR'S EASTER PARADE

of favorite hits by a favorite caller



BRUCE JOHNSON

Sashayin' right down your avenue is this parade of top square dance hits called by that fun lovin' young feller, Bruce Johnson.

The increasing parade of square dancers who have become fans of Bruce's are boosting him up to a top spot among the nation's favorite callers.

Just listen to Bruce's clear, distinct voice with its definite rhythm and "lift that makes ya just wanna dance" and you'll know why.

Windsor thought it would be a swell idea to offer this parade of Bruce's hits. Here they are, and don't forget to complete your album with them!

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In order to make the wealth of material contained in the complete file of American Squares more readily available, the entire publication has now been indexed. This has been a long and arduous task; it will require quite a bit of space to print. For convenience in reference, the index has been broken down into two major classifications: Part One; General Information, and Part Two: Specific Dances. Part One, covering volumes 1 through 6, Sept. 1945 through Aug. 1950, appears in this issue. Part Two will appear next month. In the future each volume will be indexed as it is completed.

Part One: General Information is divided into four sections—
 (1) Theoretical subjects. (2) Places from which there is news of square dancing. (a) U. S. by states. (b) Outside U. S. (3) People, only if the subject of a descriptive article. (4) Transient items which are interesting for historical period reference.

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Glossary information v1n1 Sep 45 p2; v1n2 Oct 45 p5; v1n3 Nov 45 p2; v1n5 Jan 46 p1; v1n6 Feb 45 p1; v1n8 Apr 46 p1; v1n10 Jun 46 p1; v1n11 Jul 46 p1, 3,4; v2n4 Dec 46 p2; v2n6 Feb 47 p1+; v2n8 Apr 47 p2; v3n1 Sep 47 p4;

v3n2 Oct 47 p7+; v3n8 Apr 48 p106+; v3n9 May 48 p128; v3n12 Aug 48 p173-4+; v4n6 Feb 49 p99; v4n11 Jul 49 p204; v4n12 Aug 49 p223; v5n2 Oct 49 p21+, 24; v5n3 Nov 49 p41-42+, 47; v5n7 Mar 50 p113-114, 119-120; v5n8 Apr 50 p132+; v5n9 May 50 p157-158, 164; v5n12 Aug 50 p215-216+; v6n1 Sep 50 p3-4, 8-9; v6n3 Nov 50 p59; v6n9 May 51 p172; v6n11 Jul 51 p211-212 (see also Style, regional History).

Growth of the movement v1n12 Aug 46 p2; v5n4 Dec 49 p62-63; v6n1 Sep 50 p14.

Guests (see Clubs, operation of)

Haylofts (see Indoor dancing)

History v2n3 Nov 46 p3; v2n7 Mar

History v2n3 Nov 46 p3; v2n7 Mar 47 p2; v2n8 Apr 47 p3; v2n9 May 47 p1+; v3n12 Aug 48 p176; v4n7 Mar 49 p111; v4n10 Jun 49 p183; v5n1 Sep 49 p5-6; v5n2 Oct 49 p26; v5n10 Jun 50 p175.

Horseback dancing v2n6 Feb 47 p2; v3n1 Sep 47 p4; v3n2 Oct 47 p8.

Indoor dancing—including all barns, haylofts, and other permanent indoor settings—v2n12 Aug 47 p2; v6n12 Aug 51 p242 (see also Floor surfaces).

Leading & following v4n9 May 49 p154+.

Location of dance (see Dance, operation of)

Microphones (see Public address equipment)

Mixers v3n8 Apr 48 p112; v5n7 Mar 50 p110 (for particular mixers, see pt. 2 sec. 4).

Movement, growth of the (see Growth of the movement)

Music v1n6 Feb 46 p3; v2n4 Dec 46 p2; v3n6 Feb 48 p67-68; v3n9 May 48 p124; v3n12 Aug 48 p176; v4n6 Feb 49 p94; v4n10 Jun 49 p187-188; v6n4 Dec 50 p80; v6n12 Aug 51 p230.

New England circle (for particular figures, see pt. 2 sec. 2)

New figures v1n8 Apr 46 p3; v3n6 Feb 48 p72; v5n11 Jul 50 p205; v6n3 Nov 50 p50; v6n7 Mar 51 p122+.

Newspaper columns (see Publicity)

Operation of clubs, dances, festivals, organizations (see individual headings)

Origin of figures v6n3 Nov 50 p50.

Organizations, operation of v3n8 Apr

♦ I N D E X ♦

48 p103-105; v4n5 Jan 49 p82; v5n12 Aug 50 p217; v6n1 Sep 50 p12; v6n11 Jul 51 p213 (see also Clubs, operation of; Caller, organizations for).

Outdoor dancing v4n9 May 49 p160; v4n12 Aug 49 p218 (see also Floor surfaces).

P.A., etc. (see Public address equipment)

Perfectionism (see Dancer, suggestions for)

Periodicals v1n5 Jan 46 p5; v2n4 Dec 46 p3; v4n5 Jan 49 p86; v4n6 Feb 49 p103; v4n7 Mar 49 p127; v4n9 May 49 p171; v4n10 Jun 49 p186; v4n12 Aug 49 p222; v5n5 Jan 50 p78; v5n8 Apr 50 p136, 151; v5n10 Jun 50 p188; v5n11 Jul 50 p210; v6n4 Dec 50 p80; v6n5 Jan 51 p93; v6n8 Apr 51 p148; v6n9 May 51 p178; v6n11 Jul 51 p222.

Places to dance (see Dance, operation of; Indoor dancing; Outdoor dancing)

Play party games v3n4 Dec 47 p35-37+; v3n10 Jun 48 p141+; v3n11 Jul 48 p159-160; v4n1 Sep 48 p7-8; v4n9 May 49 p162 (for particular games, see also pt. 2 sec. 5).

Poetry v3n4 Dec 47 p31+; v3n5 Jan 48 p57; v3n9 May 48 p129; v4n1 Sep 48 p8; v4n10 Jun 49 p187; v5n3 Nov 49 p40; v6n10 Jun 51 p190; v6n12 Aug 51 p223.

Politics v2n7 Mar 47 p1-2.

Programs, arrangement and production v6n9 May 51 p175-176.

Public address equipment—including Amplifiers, Microphones, Record players, Speakers and other Electronic equipment v4n7 Mar 49 p123; v5n7 Mar 50 p111-112, 115, 118; v5n8 Apr 50 p133-134; v5n10 Jun 50 p185; v5n12 Aug 50 p226, 227; v6n7 Mar 51 p137; v6n10 Jun 51 p207 (see also Acoustics).

Publicity v2n7 Mar 47 p2; v4n5 Jan 49 p71-72; v4n8 Apr 49 p147; v6n10 Jun 51 p192+ (see also Radio; Television).

Radio v4n4 Dec 48 p57+; v5n8 Apr 50 p151; v6n7 Mar 51 p137-138.

Record information, gen'l, tech'l & comm'l v2n3 Nov 46 p4; v3n7 Mar 48 p89; v4n11 Jul 49 p208; v5n8 Apr 50 p135; v5n9 May 50 p163, 167; v6n12 Aug 51 p237-238.

Record lists v2n6 Feb 47 p2-4; v3n5

Jan 48 p50+, 58; v3n6 Feb 48 p68; v3n11 Jul 48 p165; v4n7 Mar 49 p118-122; v5n12 Aug 50 p222-223; v6n2 Oct 50 p35; v6n4 Dec 50 p78; v6n12 Aug 51 p244-245.

Record players (see Public address equipment)

Record reviews v1n3 Nov 45 p4; v1n4 Dec 45 p4-5; v1n5 Jan 46 p4-5; v1n7 Mar 46 p4; v1n9 May 46 p5; v1n10 Jun 46 p5; v1n11 Jul 46 p5; v2n1 Sep 46 p4; v2n2 Oct 46 p4; v2n3 Nov 46 p4; v2n4 Dec 46 p4; v2n5 Jan 47 p4-5; v2n6 Feb 47 p4; v2n7 Mar 47 p4; v2n8 Apr 47 p4; v2n9 May 47 p3; v2n11 Jul 47 p4; v3n1 Sep 47 p4; v3n2 Oct 47 p10; v3n3 Nov 47 p20+; v3n5 Jan 48 p53; v3n7 Mar 48 p91; v3n9 May 48 p125; v3n10 Jun 48 p147-148; v3n11 Jul 48 p163; v3n12 Aug 48 p179-180; v4n2 Oct 48 p27; v4n3 Nov 48 p44-46; v4n4 Dec 48 p59-61; v4n5 Jan 49 p77-82; v4n7 Mar 49 p125-126; v4n8 Apr 49 p145-146; v4n9 May 49 p167; v4n10 Jun 49 p185-186; v4n11 Jul 49 p208-209; v4n12 Aug 49 p223; v5n1 Sep 49 p7-9; v5n2 Oct 49 p25; v5n3 Nov 49 p45-46; v5n4 Dec 49 p59-60; v5n5 Jan 50 p84-85; v5n6 Feb 50 p102-103; v5n7 Mar 50 p117; v5n8 Apr 50 p145; v5n9 May 50 p161-162; v5n10 Jun 50 p181-182; v5n11 Jul 50 p201-202; v5n12 Aug 50 p224; v6n1 Sep 50 p6+; v6n2 Oct 50 p29-30; v6n3 Nov 50 p53-54; v6n5 Jan 51 p89; v6n6 Feb 51 p109-110; v6n7 Mar 51 p127-128; v6n8 Apr 51 p151-152; v6n10 Jun 51 p195-196; v6n11 Jul 51 p217-218; v6n12 Aug 51 p239-240.

Recording equipment—including tape, wire v5n10 Jun 50 p185; v6n3 Nov 50 p48; v6n4 Dec 50 p75.

Roller skate dancing v4n11 Jul 49 p214.

Round dances v6n5 Jan 51 p82+; v6n9 May 51 p170+ (for particular dances, see pt. 2 sec. 4).

Satire v5n7 Mar 50 p119; v5n10 Jun 50 p177-178+; v6n4 Dec 50 p72.

Singing calls v3n8 Apr 48 p109 (see also Caller, art science & technique of; for particular figures, see pt. 2 sec. 1).

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Speed (see Tempo)

♦ I N D E X ♦

Square figures (see Figures . . .; for particular figures, see pt. 2 sec. 1).

Standardization v3n2 Oct 47 p7+; v3n4 Dec 47 p40; v4n6 Feb 49 p90+ (see also Glossary information).

Style, regional—including hand holds & movements, skirt movements, step, swing, etc. v1n2 Oct 45 p5; v2n11 Jul 47 p1+; v4n8 Apr 49 p147; v4n12 Aug 49 p219; v6n8 Apr 51 p153; v6n9 May 51 p171+ (see also Authenticity).

Tax information v4n9 May 49 p175; v6n5 Jan 51 p92; v6n11 Jul 51 p226.

Teaching & teaching methods v1n7 Mar 46 p1; v1n11 Jul 46 p3; v2n5 Jan 47 p1+; v2n10 Jun 47 p1+; v3n6 Feb 48 p65-66+; v3n7 Mar 48 p86+; v3n8 Apr 48 p106+; v3n9 May 48 p120; v4n12 Aug 49 p223; v5n4 Dec 49 p55-56; v5n5 Jan 50 p81-82; v5n6 Feb 50 p97-98; v5n7 Mar 50 p118; v5n9 May 50 p155-156; v6n2 Oct 50 p23-24; v6n5 Jan 51 p83-84 (see also Dancer, suggestions for, Standardizations).

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What is folk dancing? v6n5 Jan 51 p84.

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Why people square dance, and why they stop v5n10 Jun 50 p177-178; v6n7 Mar 51 p124; v6n8 Apr 51 p146+; v6n12 Aug 51 p235.

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(To Be Continued Next Month)

Coming Events

The events listed here monthly are the larger and more important dances in their area. This month and next, you can attend a square dance Festival of some sort in twenty-one states (plus a round dance Festival in England). If you'd like more information about any of these events, write American Squares at 835 Erie Ave., San Antonio 2, Texas.

- April 4-5. Columbus, Ohio. 5th Annual Ohio Folk Festival, Ohio State University, Men's Gym.
- April 5. Hollis, Oklahoma. Southwest Oklahoma District Festival, Skating Rink Bldg.
- April 5-6. Fort Collins, Colorado. Annual Festival, Agricultural College.
- April 6. Culver City, California. Associated Square Dancers 3rd District Round-up.
- April 12. Tulsa, Oklahoma. Northeast Oklahoma District Festival, Fair Grounds Arena.
- April 18-19. Houston, Texas. 4th Annual Spring Festival, Coliseum.
- April 18-20. Swarthmore, Pennsylvania. Swarthmore College Folk Festival.
- April 19. Tucson, Arizona. 2nd Annual Tucson Festival Square Dance Jamboree.
- April 19. Santa Barbara, California. Tri-County Square Dance Association Festival.
- April 19. Topeka, Kansas. Kansas State Festival.
- April 19. White Plains, New York. Westchester Square Dance Association 1952 Festival, Westchester County Center.
- April 19. Oklahoma City, Oklahoma. 6th Annual Central District Jamboree, Municipal Auditorium.
- April 19. Northfield, Vermont. Vermont Country Dance Festival, Norwich University.
- April 20. Teaneck, New Jersey. United Nations Square and Folk Dance Festival, Armory.
- April 20. New York, New York. Caller's Association Workshop, McBurney 23rd St. YMCA. Ralph Tefferteller, Kentucky Running Sets.
- April 25-26. Worcester, Massachusetts. 8th Annual New England Folk Festival, Memorial Auditorium.
- April 26. Texarkana, Arkansas. Four States Square Dance Association Spring Festival, Arkansas Armory.
- April 26. Mountainair, New Mexico. 3rd Annual Jamboree.
- April 26. Ardmore, Oklahoma. Southern District Festival, City Auditorium.
- April 26. Enid, Oklahoma. Northwest District Festival, Convention Hall. Ed Gilmore calling.
- April 26. San Antonio, Texas. 4th Annual Fiesta Street Square Dance, Houston Street.
- May 2-3. Corpus Christi, Texas. Buccaneer Days Celebration Square Dance, People's Street T-Head. Rickey Holden & Ray Smith calling.
- May 3. Shreveport, Louisiana. 4th Annual Holiday-in-Dixie Festival, W. O. W. Hall.
- May 3. Lawton, Oklahoma. South Central District Festival.
- May 3. Beaumont, Texas. Neches River Festival, W.O.W. Hall.
- May 10. Ponca City, Oklahoma. North Central District Festival, Continental Gym.
- May 14-17. St. Louis, Missouri. 18th Annual National Folk Festival, Kiel Auditorium.
- May 16. Salem, Oregon. Gateswingers Annual Jamboree, Armory.
- May 17. Beaumont, Texas. Beaumont Area Square Dance Council 2nd Annual Festival, Harvest Club, South Texas State Fair Grounds.
- May 17. El Paso, Texas. Southwestern Square Dancers Association Spring Festival.
- May 17. Yakima, Washington. State Festival.
- May 18. New York, New York. Caller's Association Workshop, McBurney 23rd St. YMCA. Ed Durlacher, Mass Dancing with Beginners.

(Continued on page 15)

Coming Events...

(Continued from page 14)

May 23-24. Durham, New Hampshire. New Hampshire Folk Festival, University of New Hampshire, New Hampshire Hall.

May 24. Little Rock, Arkansas. 2nd Annual Arkansas Spring Festival, Robinson Memorial Auditorium.

May 24. Omaha, Nebraska. Annual Omaha Festival, Ak-Sar-Ben Coliseum.

May 29-June 1. Oakland, California. Statewide American Square and International Folk Dance Festival.

May 30-31. Riverside, California. National Square Dance Convention, Municipal Auditorium.

May 30-31. Sheridan, Wyoming. Cow Town Hoedown. Lloyd Shaw, M. C.

May 31. Corpus Christi, Texas. South Texas Square Dance Association Dance, People's Street T-Head.

June 14-20. London, England. Festival of Old Time Dancing, Assembly Rooms, St. Pancras.



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EDITORIAL CHANGE

With this issue, American Squares says good-bye to one of its associate editors, Walter Grothe. No, he isn't goin' away mad—but as promotion manager of **Let's Dance!** magazine, he just doesn't have time for all the things he's had to do in the past. We'll miss Walter, but you square and folk dancers will still have good close contact with him, and that's what counts.

Vacations Looming...

(Continued from page 4)

- July 14-19 Western Dance Class, Colorado Springs, Colorado
Write Dr. Lloyd Shaw
- July 15-22 Dixie Folk and Square Dance Institute, College Park, Georgia
Write Fred Collette, 1268 University Dr. NE, Atlanta 6, Ga.
- July 21-25 Folk Dance Camp, Stockton, California
Write Prof. Lawton D. Harris, College of the Pacific, Stockton, Calif.
- July 21-26 Ranch Dance School, Ruidoso, New Mexico
Write Herb Greggerson
- July 21-Aug. 2 Rocky Mountain Folk and Square Dance Camp, Golden, Colorado
Write Paul J. Kermiet
- July 28-Aug. 2 Folk Dance Camp, Stockton, California
Write Prof. Lawton D. Harris
- Aug. 3-9 American Squares Summer School, Harrogate, Tennessee
Write Charley Thomas, 121 Delaware St., Woodbury, New Jersey.
- Aug. 16-23 Northwest Folk Dance Leadership Camp, Lake Coeur d'Alene, Idaho
Write J. T. McGinty, 208 Fifth Ave., South, Kirkland, Wash.
- Aug. 18-22 Ranch Dance School, Ruidoso, New Mexico
Write Herb Greggerson
- Aug. 18-23 Western Dance Class, Colorado Springs, Colorado
Write Dr. Lloyd Shaw
- Aug. 23-30 Northwest Folk Dance Leadership Camp, Lake Coeur d'Alene, Idaho
Write J. T. McGinty
- Aug. 24-29 American Squares Summer School, Loretto, Minnesota
Write Charley Thomas
- Aug. 24-29 Sets in Order, Asilomar, California
Write Sets in Order
- Aug. 30-Sept. 1 Labor Day Weekend Square Dance Camp, near Hot Springs, Arkansas
Write Odis Huggins, YMCA, 524 Broadway, Little Rock, Ark.

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Just Give Her Time!

Square dancers are among the most enthusiastic hobbyists there are, but we've encountered a hobbyist who looks upon square and folk dancing as merely a sidelight to her major interests. Mrs. Garnet Van Santen of 2319 Evergreen, West Sacramento, Calif., recently subscribed to American Squares, and writes as follows:

"I am not as yet a square dance enthusiast, but from the little I have read I can readily see why there is so much interest in square and folk dancing.

"I am a Music teacher and a student of Dress Design and my primary interest

is in teaching the two. Designing costumes is a part of my study and I hope to combine my knowledge of music with some field of design.

"Collecting sketches and photographs of Folk and Square Dancing Costumes is a project I have under way, and I am hoping your magazine will have something to offer."

Well, we hope so too, Mrs. Van Santen. The combination of music and design is surely unusual, and we'll bet you come up with some interesting results. Another bet we'll make is that before too long you'll be wearing those costumes instead of just sketching them, and squaring off with the rest of us!

NEXT MONTH: Square dancing knows no boundaries or borders. Our Canadian neighbors enjoy forming sets as well as we do. Read "What's a Border Between Square Dance Friends?" in the May issue of American Squares.

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Shorthand...

(Continued from page 7)

and "G" (boy and girl) is unsatisfactory because square dancing is more adult than that. If you are familiar with Spanish you might use "C" and "D" (caballero and dama) or the less elegant "H" and "M" (hombre and mujer) but most people aren't that much at home with Spanish.

2. At one time I used "#" for couple, but "C" is more flexible when used with numbers: C2 = couple number two, and 2C = two couples. "M" and "W" are also modified by numbers: M4 = gent number 4, and 4M = all four gents. "O"

is a standard mathematical abbreviation. K = promenade because all the other applicable letters were taken and "K" doesn't suggest any other movement.

3. "The", "with" and "you" are so short that it's hardly necessary to abbreviate them. Yet they are used so often that it may get very tiresome writing each one each time. Both "bow" and "bis" are perfectly good words.

4. Spaces are used where necessary, but usually not otherwise. See this example:

Shorthand

Cl y.bal&S
dn t.ctr&Sr
WgoR&t.MgoL
b.to place&dsd
dsd yrPrs all
S that W don't y.fall
ALg ½ KPr

Unabbreviated

Couple one you balance and swing
Down the center and split the ring
Lady go right and the gent go left
Back to place and do si do
Do si do your partners all
Swing that lady don't you fall
Alemande elft grand right and left
Halfway round . . . promenade partner.

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The disadvantages to a system of this sort are (1) the user must memorize a set of abbreviations and (2) such a system is good only for the individual notetaker or writer, for it is to be hoped that neither books nor magazines will ever publish directions such as "4M★R½to OpWw.LHDS&KCr(origRHW)". The advantage to the system is that it may save some time and forestall some writer's cramp.

What do you think? Let us hear from you.

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